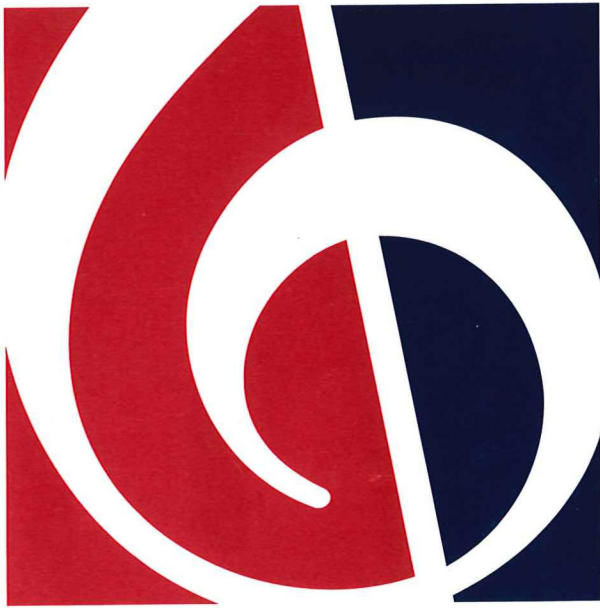


CD 2002 -- 74/75

FACULTY *of* MUSIC



2001–2002

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Friday, April 5, 2002, 8 p.m.
MacMillan Theatre

CD2002-74/75

University of Toronto
Faculty of Music
presents

Wind Ensemble & Concert Band

Denise Grant and Jeffrey Reynolds, conductors

PROGRAMME

CONCERT BAND

Jeffrey Reynolds, conductor

Phillip Sparke
(b.1951)

A Thameside Overture
Janice Waldron-Crewe, conductor

Dimitri Shostakovich
(1906-75)

Festive Overture, Opus 96
*Transcribed for symphonic band by
Donald Hunsberger*

Anthony Iannoccone
(b.1943)

After a Gentle Rain
1. The Dark Green Glistens with Old
Reflections
2. Sparkling Air Bursts with Dancing
Sunlight

Gordon Jacob
(1895-1984)

William Byrd Suite
Selected from the Fitzwilliam Virginal Book
Jhon Come Kiss Me Now
Pavana
The Earle of Oxford's March

Nancy Galbraith
(b.1951)

Danza De Los Duendes

Eric Whiteacre
(b.1970)

Godzilla Eats Las Vegas

- INTERMISSION -

WIND ENSEMBLE
Denise Grant, conductor

Kurt Weill
(1900-1950)

Little Threepenny Music

1. Overture
2. The Moritat of Mack the Knife
3. The Instead-of Song
4. The Ballad of the Easy Life
5. Polly's Song
- 5a. Tango-Ballad
6. Cannon Song
7. Threepenny Finale

David Moulton, conductor

Ernst Toch
(1887-1964)

Spiel für Blasorchester, Op. 39

1. Ouvertüre
2. Idyll
3. Buffo

Paul Hindemith
(1895-1963)
trans. Wilson

Symphonic Metamorphosis

1. Allegro
2. Turandot, Scherzo
3. Andantino
4. March

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Programme Notes

A Thameside Overture PHILIP SPARKE

The overture opens with a fanfare, stated by trombones, joined by more brass and the full band. The style is at once bold and confident. This introduction leads to a rhythmic, syncopated Allegro with a toe-tapping theme. Although there are a number of changes of metre, the flow of the music is never impeded, moving easily until the Allegro theme is re-

stated, and finally counterpointed with the opening fanfare, ingeniously written across the bar lines.

This work is one of Philip Sparke's most mature pieces, showing a confident ear for the juxtaposition of contrasting material and also a tightness of construction.

The work was originally composed for brass band in 1989, and commissioned by the Thameside Education Authority in Manchester, England.

Festive Overture

DIMITRI SHOSTAKOVICH

This classic of the wind band repertoire was composed in 1954, in the period between Symphony No. 10 and the Violin Concerto. Scored for Russian military band by Shostakovich, it was later transcribed by Donald Hunsberger for symphonic band. This work contains one of Shostakovich's greatest attributes – the ability to write a long sustained melodic line combined with a pulsating rhythmic drive. It is virtuosic piece for all instruments and a truly "festive" overture.

After a Gentle Rain

ANTHONY IANNACONE

Composed in 1979, this work was dedicated to the Eastern Michigan University Symphonic Band. Pictorial in its musical expression, this music uses textural layering and the manipulation of timbral elements to create formal structure and flow. Two moods are contrasted in the movements – the first quiet and introverted and the second sparkling, dance-like and extroverted.

William Byrd Suite

GORDON JACOB

William Byrd (1542-1623) composed innumerable keyboard pieces. A collection of music for the virginal, a member of the harpsichord family, called the Fitzwilliam Virginal Book came into existence around 1620 and contained many of Byrd's compositions. Gordon Jacob chose 6 pieces from that book to arrange for wind band as part of the tercentenary of Byrd's death, and brilliantly captured the implications subtly suggested in music written for an instrument of small sound and limited expressiveness. We have selected 3 of these pieces for tonight's concert: "Jhon come kiss me now," with the harmonic charm and rhythmic vitality so much a part of the English madrigal; "Pavana", slow and sustained with long arching lines; and "The Earle of Oxford's March," portraying, with its measured pace and majestic character, the great dignity of a distinguished personage.

Danza de los Duendes

NANCY GALBRAITH

Composed in 1991 as an orchestral work, this piece was transcribed by the composer for symphonic band in 1996. The title is translated as "Dance of the Goblins" and refers to elfin beings, mischievous and mean-spirited, which victimize children at play, and are thought to be the spirits of dead children now dwelling in a state of "ghostly purgatory." Hiding in trees and bushes, *los duendes* are often blamed for minor and sometimes major recreational accidents. Although the composer protests that "this piece is not about goblins" it is hard to ignore the restless and slightly malevolent energy created by Ms. Galbraith's compositional array of lyricism, polyrhythm, minimalistic colour and relentless energy.

Godzilla Eats Las Vegas!

ERIC WHITEACRE

This unusual composition was commissioned by the University of Nevada, Las Vegas Wind Symphony, and received its premiere in 1996. The following script outline should be read carefully. In our defense, it's the last concert of the year and we are going to have some fun. We hope you do too.

Spiel für Blasorchester, Op. 39

ERNST TOCH

Ernst Toch was one of the most influential composers in Austria during the first third of the twentieth century. A close associate of Hindemith and Krenek, Toch wrote over 100 works for widely varied musical media. Many of his chamber compositions received their premieres at new music festivals in Germany during the 1920s. Of these festivals, the Donaueschingen Festival and the International Gesellschaft für Neue Musik were the best known.

The *Spiel für Blasorchester*, Op. 39 was written in 1926 and dedicated to Herman Scherchen, a German conductor who influenced the development of many young composers. The word *Spiel* means "game," thus indicating a levity in the musical materials employed for this work. Though the composition does reflect a general frivolity, it is carefully crafted and demonstrates Toch's neoclassical inclination through the use of traditional

musical forms.

The first movement, *Ouverture*, is in ABA form and requires considerable lightness of articulation in the opening section. The B section resembles a march trio and is clearly defined by the introduction of a lyrical melody in the middle and lower brass, accompanied by an active obligato in the woodwinds. Dissonances occur at the beginning of many phrases. It is the resolution of these dissonances into traditional harmonies that gives direction to the melodic line. Marked by a bickering debate between the low brass and upper woodwinds, the coda concludes with agreement in all voices.

Idyll, the second movement, is also in ABA form and tests the musical control of the musicians. The A section features the plaintive sound of the oboe over a delicate accompaniment in six-eight meter. During the B section, clarinet and flute exchange melodic material, eventually returning the original theme to the oboe.

The third movement, *Buffo*, is a fast-paced tribute to the various timbres of the wind orchestra. The melodic construction is quite chromatic and the resultant harmonies are the most adventurous yet. The entire movement is held together by a dotted-eighth-sixteenth motif which is presented on the first beat.

Little Threepenny Music

KURT WEILL

The premiere of *Der Dreigroschenhoper* in 1928 marked a turning point in the career of Kurt Weill. Though it is the eighth of some thirty stage works that he eventually composed, the *Threepenny Opera* was Weill's first immediate and widespread success. In this work, Weill succeeded in communicating with his audience at its own level rather than masking the mean-

ing in a mythic setting like that of his predecessor Wagner, for whom Weill was to live in the shadow of for the better part of his career. The *Little Threepenny Music* performed here is an orchestral suite which Weill assembled from the opera on a commission from Otto Klemperer. Klemperer introduced the suite with the Berlin State Opera Orchestra at an opera ball and repeated it at a regular symphony concert (much to the dismay of the conservative symphony orchestra subscribers). The piece aptly captures the sound and flavour of the cabarets of Germany in the mid 1920s.

Symphonic Metamorphosis

PAUL HINDEMITH

Paul Hindemith was quite possibly the most popular German composer in the first half of the twentieth century. His works epitomize twentieth-century Neoclassicism. From 1927 to 1937 Hindemith taught at the Berlin School of Music, after which, due to conditions surrounding World War II, he emigrated to the United States, where he taught at Yale University from 1940 to 1953. Through his compositions and musical philosophy of "pragmatism," he exerted a direct influence on American music.

While he was at Yale, Hindemith composed *Symphonic Metamorphosis of Themes by Carl Maria von Weber* (1943). As indicated by the title, he drew upon themes in works by the earlier composer for this composition, which consists of four movements: "Allegro," "Turandot-Scherzo," "Andantino," and "March."

Originally composed for orchestra, *Symphonic Metamorphosis* was transcribed for wind band by Keith Wilson. As the virtuosic character of many passages demonstrates, Wilson has spared no difficulties in this carefully planned transcription.



Meet the Artists

Denise Grant conducts the Wind Ensemble and teaches undergraduate and graduate courses in conducting and music education at the University of Toronto. Grant earned her Ph.D at the University of Minnesota where she studied wind band conducting with Craig Kirchoff.

Dr. Grant was formerly director of bands at the University of Regina and was an instrumental music teacher with the Halifax (NS) Regional School Board for eight years. Ensembles under her direction regularly performed at national and international festivals and venues. She is a strong advocate for music education and is active as a guest conductor and adjudicator across Canada.

As a saxophonist, Dr. Grant has performed a wide body of music ranging from chamber music to jazz. She is a former member of the Scotia Winds Saxophone Quartet, performing regularly in the Maritimes and garnering praise for their interpretation of diverse works.

Dr. Grant has published articles on gender diversity and the practice of mentoring in the wind band profession and is currently working on research in movement philosophies and their impact on gesture and expressive conducting.

Jeffrey Reynolds is Assistant Co-ordinator of Performance and teaches trumpet, chamber music, jazz history, and music education, as well as co-conducting the concert band and wind ensemble. He holds a Ph.D. in the philosophy of music education and a M. M. in trumpet performance. Dr. Reynolds has performed and recorded with the Calgary Philharmonic, Edmonton Symphony, Victoria Symphony, Hamilton Philharmonic and the Orchestra of the Royal Winnipeg Ballet, as well as the Stratford Festival Ensemble. Prior to the University of Toronto, Dr. Reynolds taught at Malaspina College, McMaster University and University of Toronto Schools. He was also an instrumental specialist with the Scarborough Board of Education. He has contributed articles to several journals, frequently conducts workshops in southern Ontario schools, and is in demand as an adjudicator at music festivals across the country.

David Moulton is a conducting student pursuing his Master's Degree in Wind Ensemble Conducting at the University of Toronto Faculty of Music. As a student of Denise Grant, David regularly assists in conducting the Concert Band and Wind Ensemble. In addition, he co-conducts the University Brass Band with Cameron Walter, the Associate Dean.

David Moulton earned his Bachelor of Music Education at the University of Toronto, performing on both the euphonium and trombone. He also completed his Bachelor of Education at the Ontario Institute for Studies in Education.

David has performed with the Toronto Wind Orchestra, Intrada Brass, the Band of the Ceremonial Guard, and the Toronto-based trombone choir Slide-Rule. In addition, he has been a member and soloist with the Canadian Staff Band of the Salvation Army and the University of Toronto Concert Band. Currently, David is the music director of the Mississauga Temple Band.

Janice Waldron-Crewe is currently completing her Master of Music in Wind Band conducting at the University of Toronto and is studying under Stephen Chenette. For the past two years, she has been the Assistant Conductor for the Wind Ensemble and Concert Band, working with Cameron Walter, Stephen Chenette and Jeffrey Reynolds. Prior to her Master's study, Ms. Waldron-Crewe spent twenty years working as a high school band director in Texas and Ontario. Bands under her direction in Texas have won many honours, and in Ontario she conducted a senior high school wind ensemble which was a nominee for the Sudler Flag (John Phillip Sousa Award), and was the featured ensemble at the 1996 O.M.E.A. Conference. Since 1991, Ms. Crewe's ensembles have earned thirty-one Gold Awards at Musicfest Canada's regional and national competitions. An active Irish traditional musician in the southern Ontario area, Ms. Waldron-Crewe has appeared with the Loretto Reid Band, Anne Lederman, Duncan Cameron, and Pierre Schryer. Additionally, she teaches Irish flute, tin whistle and uilleann pipes.

UNIVERSITY OF TORONTO CONCERT BAND

Jeffrey Reynolds, *Conductor*

FLUTES & PICCOLO

Laura Bates, *piccolo*
Rachel Churchill
Shannon Emmett
Jana Foley
Amy Lin
Cynthia Michalak
Tracey Miller
Linda Morana
Amy Nathan
Alia O'Brien
Julia Spencer
Leonie Thames
Martin Walker
Debbie Wood, *piccolo*

OBOE

Christina Chen
Derrick Tu

BASSOON

Verity Li
Graham McDonough

HORN

Christopher Bagan
James Gass
Chrissy Hough
Janette Struthers
Charissa West

TRUMPET

Ben Cheverie
Shauna Garelick
Chris Giffin
Colin Medeiros
Danielle Treacy

CLARINET

Julia Bisanti
David Eastmond
D.J. Gotfrid
Heather Hale, *alto/bass*
Brian Harman
Ingrid Liao
Scott Morris
Katie Norman, *bass*
Robert Spady

SAXOPHONE

Danielle Frederick
Lucille Mok
Rebecca Simpson
Emily Williams

TROMBONE

Crystal Brown
John Woomert
Darren Wright

EUPHONIUM

Steven Franks
Brad Dickson

TUBA

Antoine Buttegieg
Matthew Allard
Courtney Lambert
Robert Teehan

PERCUSSION

Lindsay Fitzsimmons
Ian Gibson
Charlene Jack
Peter Jones
Antti Ohenoja
Stephen Sajkowsky
Patricia Sautner

PIANO

Christopher Bagan

STRING BASS

Michael Smith

UNIVERSITY OF TORONTO WIND ENSEMBLE

Denise Grant, *Conductor*

FLUTE

Sally Caryl
Marisa Cervini
Laura Chambers
Tristan Durie
Sonia Dragomir
Alex Schuermer, *piccolo*

OBOE

Nanami Hasegawa
Betty Meng
Grace Nakamura, *English horn*

CLARINET

Jasmine Hall, *E♭*
Daniel Haznos
Sandra Kremer
Patrick McGraw, *alto*
Carley Mellan, *bass/contrabass*
Katie Norman, *bass*
Shawn Pellegrine-D'Olivo
Robert Tite
Mitch Yolevsky
Mai Yoshioka, *E♭*

BASSOON

Sandy Oh
Anthony Pezzetti

SAXOPHONE

Sam Best
Scott Cameron
Shannah Nachoff
Rebecca Sajo

HORN

Youlian Alexandrov
Allison Burrill
Melissa Ross
Julius Shum

TRUMPET

Steve Abra
Ryan Baker
Ted Clark
Stephanie Crabb
Lori Dyer
Linda Park

TROMBONE

Matt Banks
Jacqueline Simpson

BASS TROMBONE

Scott MacInnes

EUPHONIUM

Jamey Housego
David Moulton

TUBA

Alicia Broomhead
Jennifer Cresswell
Michael Medeiros

DOUBLE BASS

Michael Smith

PERCUSSION

Jamie Drake
Michael Gambacurta
Charlene Jack
Brian Lahaie
Ainsley McNeaney
Antti Ohenoja

Fred Perruzza, *Director of
Operations, MacMillan
Theatre*
George Milenov, *Technical
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